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and developed his modelling into a vehicle of extraordinary force. In Bourdelle's hand the forms become almost explosive,—witness the throbbing head of Beethoven in the Luxemburg and the Hercules that is now in private possession in Paris. Others like Rosso have turned sculpture into a thing of light and shadow alone; still others have taken seriously that epigram about geometry and gone to swell the ranks of the little cubists; in short the succeeding generation has shown the disintegration which naturally followed the downfall of the academic tradition. The master succeeded in destroying the citadel of classicism; it is a question whether the modern edifice which shall replace it has been begun.

In any case the future of sculpture will be determined largely by the influence of Rodin. He has taught us that the limitations of the statue do not preclude its being expressive without the aid of symbolism; he has also awakened us to the fact that expression after all is just as much the main business of sculpture as of painting. He has broken down the artificial barrier which the academics raised between painting and sculpture, and added to the modelled surface the chiaroscuro which trebles its expressive power. Sculpture, to quote Rodin, is a thing of hollows and lumps, of light and shade. Lastly, he has brought to the aid of the modern sculptor a technique of analysis of surface, whereby the body and not the face becomes again the chief medium of expression, and no longer serves the limited ends of decoration alone, nor is forced into movement and exaggeration in order to convey its thought and feeling, but reveals in a thousand and one details the inner life that belies the bronze or marble.

#### Committee Reports.

The Committee on Publication reviewed the possibilities of a periodical as the organ of the Association and recommended that the proceedings of the Association be published in a Bulletin as in former years. The following resolution was adopted:

Resolved that the matter of propaganda and a periodical for the Association be referred to the President and the Committee.

After the report of the Committee on Time and Place there was a general discussion of the desirability of meeting in conjunction with other associations having similar aims. The question of the time and place of the next meeting was referred to the Committee with power.

The Committee on Resolutions offered the following, which was unanimously adopted:

Resolved that We, the members and friends of the College Art Association, desire to express our sincere gratitude to Director Robinson and the Trustees of the Metropolitan Museum for their kindness in placing the Museum and Class Room A at our disposal, for their hospitality in many other ways, and especially for the delightful luncheon given by the Trustees to the members of the Association. We desire also to express our appreciation of the services of the Curators in guiding our members through the Museum. We thank most heartily Mr. George Blumenthal, Mr. Henry C. Frick, Mr. J. Pierpont Morgan, and Senator William A. Clark for their great generosity in admitting us to their homes and giving us the privilege of viewing their collections. Especial thanks should be recorded to Miss Abbott and other members of the Local Committee, who have spared no pains to provide for our comfort and happiness at this most successful meeting of the College Art Association.

An amendment to the Constitution duly proposed in advance was adopted:

Resolved that Sustaining Members with annual dues of \$10.00 be provided for in the Constitution.

In accordance with the report of the Committee on Nominations the following officers were elected:

President: JOHN PICKARD, *University of Missouri, Columbia, Mo.*

Vice President: DAVID M. ROBINSON, *Johns Hopkins University, Baltimore, Md.*

Secretary and Treasurer: JOHN SHAPLEY, *Brown University, Providence, R. I.*

Directors: ELLSWORTH WOODWARD, *Sophie Newcomb College.*

WILLIAM A. GRIFFITH, *University of Kansas.*